DOCUMENT RESUME

ED 083 087 SO 006 307

TITLE	Films.
INSTITUTION	Philadelphia Board of Education, Pa. Div. of Instructional Materials.
PUB DATE	[70]
NOTE	10p.
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	*Affective Behavior; *Audiovisual Aids; City Problems; Communication Skills; Curriculum Development; Drama; Experimental Programs; *Films; Human Relations; *Phonograph Records; Poetry; Program Descriptions; Secondary Education; *Social Studies; Student Centered Curriculum; Student Participation; Teaching Techniques
IDENTIFIERS	*Philadelphia Cooperative Schools Program; Process Education

ABSTRACT

The Affective Curriculum Research Project produced five films and two records during a series of experimental summer programs. The films and records form part of a curriculum designed to teach to the concerns of students. The films were an effort to describe the Philadelphia Cooperative Schools Program, to explain its importance, and to demonstrate its implementation. The production of an introductory film was followed by a film on teacher training and films on each of the courses on communication, drama, and urban affairs. The final film of the series described the theory of the program in detail and showed two teachers as they attempted to teach the materials. The content of each of the films is summarized. The records were produced from the unrehearsed poetry readings and discussions. The presentations on the record are described in terms of complexity of the poems read and student participation techniques. Both records are available with a teacher's manual and a copy of the poems. A price list of the films is included. (Author/KSM)

ED 083087

AFFECTIVE CURRICULUM RESEARCH PROJECT

Philadelphia Board of Education

Room 329

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

FILMS

In each of three summers of experimentation, we have made movies to describe what we were doing, explain why it was important, and show how it looked. The films form an historical sequence, beginning with the introductory "Prelude" in 1966. In 1967 we produced four films, one on teacher training, and one on each of the courses in communication, drama, and urban affairs. In 1968, a longer film described the theory of the program in detail, and followed two teachers as they attempted to teach the material. The films can be shown separately, but taken together they present a comprehensive and exciting introduction to the idea of a curriculum designed to teach to the concerns of students.

ALL FILMS ARE AVAILABLE FOR LOAN FROM:
Division of Instruction Materials
Audio-Visual Office, ~~Room 328~~
Board of Public Education
Parkway, South of Twenty-first Street
Philadelphia, Pa. 19103
215-448-3315

Please specify a first and second choice of showing dates.

SP006 307

ALL FILMS ARE AVAILABLE FOR PURCHASE FROM:
Film Makers of Philadelphia, Inc.
1729 Sansom Street
Philadelphia, Pa. 19103

PRELUDE.....$55
A LOT OF UNDOING TO DO.....$71
MAKING SENSE.....$47
BUILD YOURSELF A CITY.....$65
IT'S BETWEEN THE LINES.....$65

Prices include reel, can, and shipping case. There is a ten percent reduction for orders of five or more.

FILMED FROM BEST AVAILABLE COPY

PRELUDE
A fifteen minute, black and white, sound, 16mm film on the 1966 Philadelphia Cooperative Schools Program.

Film Makers: Oliver Nuse and Jim Morrow
Script: Terry Borton
Music: Mike Merchant

PRELUDE was well named, for its content turned out to be just as much a "prelude" for the staff as for the students. It is a strong and delicate film which speaks in the language of emotion about the educational possibility which the summer program suggested, and about the problems that the students sometimes saw more clearly than did the staff.

The film begins with a student reciting a fable he wrote about a toad who left his regular school swamp, found freedom and acceptance in the summer school, and was killed when he returned to his old swamp. The narrator, speaking for the staff of the program, tries to show how the project was designed to prevent such an outcome. He explains how the classes operated, and how the free afternoon sessions encouraged students to apply what they had learned to the real world. But the final section of the movie, in which the narration shifts to student poems, shows that while the students have a much deeper sense of themselves--of their pain, their loneliness, their beauty and dignity--they have little sense that they can make it in the outside world.

PRELUDE is not likely to change minds--the setting (a private school) is too idyllic, the assumptions behind the classes and student activities too implicit, the cienematic presentation too impressionistic. It is meant as the glimpse of a vision, a beginning which raises hopes, and questions.

A LOT OF UNDOING TO DO

A fifteen minute, black and white, sound, 16 mm film about the 1967 Teacher-Student Project of the Philadelphia Cooperative Schools Program.

Film Makers: Jim Morrow
Script: Terry Borton
Music: Mike Merchant

A LOT OF UNDOING TO DO is a hard hitting film which describes an attempt to train teachers in the general philosphy of a process curriculum, and then encourage them to generate the specifics themselves. The film begins in the project school, a ghetto junior high with all of the problems that has come to suggest. The grim atmosphere of the school affects both students and teachers in the same way--the movie draws striking parallels in showing how both shut out the confusion, sleep it out, or tune it out. But the camera also picks up the bubbling energy of the students, and the way they express their basic concerns for sex, power, identity, and relationship as they clown before the camera.

The jump to the summer training program is sharp, for here the students are on an even basis with the teachers--all of them involved in learning situations which include sensitivity groups, improvisational drama, and urban affairs. Together they talk in the sensitivity groups about how their personalities are affecting each other; they wander around the school blind-folded to get a new sense of their relation to their environment; they role-play a chaotic meeting to stop a riot; they argue out the procedural and philosophical basis for new lunch lines and guidance programs.

Back in their home school, the teachers faced the tough problems of making their ideas work in the real situation. They had some success, but much of their enthusiasm was frustrated by the complexity of the problems, inadequate support, and a lack of knowledge about what to substitute for the current curriculum.

The final section of the film places this one summer program for twenty teachers in the context of the Philadelphia System's twelve thousand teachers, many of whom are struggling to find ways to change and cope with the enormous problems they face. Though there have been dramatic changes in Philadelphia's top administrative echelon, the movie makes it clear that the change cannot come from the top alone, and that an educational revolution will depend on teachers organizing themselves to meet the concerns of their students. The urgency of this need is dramatized through a powerful closing montage comparing the summer activity with current social upheavals.

"A Lot of Undoing to Do" is a film that rewards several viewings. Images of a desperate school, a chance for change, and the contemporary violence are so compressed that important specifics are easily lost in the initial jolt.

MAKING SENSE --Inside and Out There
A ten minute, black and white, sound, 16mm film on the Communications Course of the 1967 Philadelphia Cooperative Schools Program.

Film Maker: Jim Morrow
Script: Norman Newberg
Music: Michael Merchant

MAKING SENSE gives a brief glimpse into the way the 1967 Communications course combined a multi-media approach with a series of metaphors to teach basic communication skills and understanding. The film shows how communication depends upon a recriprocal process--the message sent depending heavily on the message received. To make the communication process work, students use many different kinds of media--clay, writing, art, dance, film, photography, radio--picking the one which best suits their needs.

MAKING SENSE follows the students through a series of analogies which helps them understand the many facets of communication. In "man as animal" students go to the zoo to examine the difference between animal and human communication. In "man as player of games" they study the way games can allow new communication because the rules are clear enough to make new behavior safe. In "man as dreamer" students explore the possibilities of touching the non-logical, symbolic, and emotional roots of communication. And in "man as player of roles" the students use the many voices heard on the radio to study how social role affects what and how information is transmitted.

At the time MAKING SENSE was made, we were not teaching particular processes, but the film gives a good example of how a process curriculum moves back and forth between hard confrontation or analysis of a subject, and a more encompassing, contemplative approach which allows the time and the quiet for personal growth. This combination of confrontation and contemplation grew out of attempts the year before to vary the amount of tension the students experienced. The new phraseology made the process much more manageable, and the fluctuation between the two modes of engating the world became a basic flow which we later incorporated into all our courses.

IT'S BETWEEN THE LINES..Drama for the Classroom

A fifteen minute, black and white, sound, 16mm film on the Drama Course of the 1967 Philadelphia Cooperative Schools Program.

Film Maker: Oliver Nuse
Script: Norman Newberg
Music:

IT'S BETWEEN THE LINES explores the 1967 course in both improvisational and formal drama. As the move cuts from one class lesson to another, an improvised narration recreates the kind of instruction which the students on the screen might be receiving. The effect is one of easy, rough-hewn informality which both describes the rationale behind the course and gives a sense of what actual sessions sound like.

The lessons concentrate heavily on the body, and the ways it can be used to express feeling and meaning. The students of middle and upper school age practice finding the limits of their own bodies, building a man from junk and making themselves into musical instruments or the animals they have seen on a zoo trip. In later exercises they explore the space in their school room as they first explored themselves--moving the chairs into mazes through which they climb, and into fantastic constructions which they transform into organic moving machines.

A striking sequence follows an improvisation based on studies which show that rats kill off members who leave the pack and attempt to return. After working through the improvisation as rats, the students then developed a scene taken from Shirley Jackson's The Lottery, in which a group of humans singles out one person to be marked for death. The closing image is an unforgettable lesson on scapegoating, and how close animal and human experience can be.

The kind of sustained concentration exibited by the improvisations in "It's Between the Lines" proved invaluable as a technique in teaching conscious understanding of psychological processes. The following year, therefore, we ceased teaching the drama course as a separate entity, and wove the approaches and philosophy into the courses in Communication and Urban Affairs.

BUILD YOURSELF A CITY

A fifteen minute, black and white, sound, 16mm film on the Urban Affairs Course of the 1967 Philadelphia Cooperative Schools Program.

Film Maker: Oliver Nuse
Script: Henry Kopple, Norman Newberg, Donald Bruce

The narration of BUILD YOURSELF A CITY uses an argument between three different perspectives to explore the 1967 Urban Affairs Course. One view point represented is that of a curriculum developer; another that of a traditional social studies teacher; the third, a ghetto resident who helped teach the course.

As the course unfolds, the students study the racial, social, transportation and housing patterns of the city, as well as the promise offered by the richness and diversity of many cultures concentrated in a single area. They visit the police center and argue with the police representatives; they ride on a single trolley from suburbia to slum; they sit through a legislative session. Finally they become involved in the question of urban renewal--should slums be demolished, the people moved out, and new houses built where the old stood? The students decided that a better solution to housing problems would be to build low income housing out in the suburbs, and break up the patterns of segregation. They presented a petition to the mayor, organized a picket, and presented their ideas before the city in a letter to the editor.

As the movie progresses, the argument between the teachers jumps back and forth from the students on the screen to the education questions their activity raises. What should be taught--ancient history, or modern sociology? How should it be taught--through books, or through trips, interviews and debates? Why should it be taught--because there is a body of knowledge students should know, or because students should be trained in the knowledge and forms of expression they will need if they are to "build themselves a city."

RECORDS

"Dumb." "Boring." --That is the reaction students often make to poetry records. The more serious the poem, the greater the distance between the student and recording of the Great Man Who Says Serious Things in Poetry.

These two recordings try to make a bridge between students and poems by including some student reactions to the poems as they are read in class. "Poetry, Like it or Not" is a collection of "grabbers"--poems that are meaty, masculine and easy to get students to like. "All's Fair in Love and War" contains a number of complex poems and a few very difficult ones. But all the poems are ones we have found effective in a variety of classroom situations. We think the student response to them is not only due to the excellence of the poems themselves, but to the fact that they speak to subjects with which young people are vitally and immediately concerned--race, religion, identity, integrity, love, and war.

The recording sessions were completely unrehearsed. Our students, chosen to represent a wide spectrum of social and intellectual backgrounds, had never heard us read the poems before, and we had no idea what they would say in response to our questions. The comments on the record are cut from the discussions which introduced or followed the poems.

The student participation makes a tremendous contribution to the records. It gives them an informal air and puts the poems in a class context so that they are easier to talk about. The students on the record usually start on a profitable line of discussion, but their talk is cut before it gets very far. It is up to those listening to the record to carry on the discussion or to disagree.

The two records, separated by two years of work, show indications of the changes in approach which I have discussed in this book. The first, "Poetry, Like it or Not," is hard-driving, catchy, funny, energetic, and flamboyant. Vachel Lindsy's "Two Old Crows" is sung with all the stops pulled, while "General Booth Enters into Heaven" has a noisy accompaniment of students clapping hands and banging on chairs. The fantasy, the expression of feeling, and the non-verbal participation are used as a "come on" to get kids to realize that poets can be both fun and interesting.

In "All's Fair in Love and War," the tone is less high-keyed, partly because of a change in the kind of poems read, and partly because of the presence and philosophy of Norman Newberg, who was largely responsible for the introduction to the "contemplative mode" into our curriculum model. Indeed, one of the poems included, "My own heart let me more have pity on" by Gerald Manly Hopkins, deals in a very explicit fashion with the process of contemplation. Pushing considerably beyond the level of complexity, in "Poetry, Like it or Not," other poems, on the record, explore the two concerns of love and war (relationship and power) in a variety of contexts, and suggest a number of processes with which poets, lovers, and warriors have handled these central issues.

Both records come with a teacher's manual, and a copy of the poems.

POETRY, LIKE IT OR NOT - Grades 6 - 12

read by Terry Borton 12" 33 1/3 rpm Record, Teacher's Guide and Poems
Price $6.95

Two Old Crows	by Vachel Lindsay
General Booth Enters Heaven	
The Leaden-eyed	
Simon Legree	
The dissipated hornet	by Don Marquis
The lesson of the moth	
The spider and the fly	
Archy is shocked	
Spider, Build your castle	by Terry Borton

ALL'S FAIR IN LOVE AND WAR - Grades 6 - 12

read by Terry Borton, Norman and Joan Newberg
1 - 12" 33 1/3 rpm Record, Teacher"s Guide and Poems Price $6.95

Dulce et Decorum Est	by Wilfred Owen
Recuerdo	by Edna St. Vincent Millay
Counting the Mad	by Donald Justice
#46, The Awful Sonnets	by Gerard Manley Hopkins
They Tell Me	by Yevgeny Yevtushenko
A Poison Tree	by William Blake
One Times One	by E. E. Cummings
Just As I Used to Say	by Lawrence Ferlinghetti
Battle Hymn of the Republic	by Julia Ward Howe
My Sweet Old etcetera	by E. E. Cummings
The Warrior	Swahili poem
The Dirty Word	by Karl Shapiro
The Elephant is Slow to Mate	by D. H. Lawrence
The River Merchant's Wife	Translated by Ezra Pound
Fortune	by Lawrence Ferlinghetti
Short Love Poems	by the readers, Sara Teasdale, the British, the Japanese, and the Indians

Order Records from: Educational Activities, Inc.
Post Office Box 392
Freeport, New York 11520